

THE SCULPTOR

IT IS a matter of profound regret to me that Mr. John Angel, the Sculptor who has created this great work of art, could not be present in person. On the other hand, I feel it an honor to be privileged to represent him at this time.

Architecture by itself and without the coöperation of the other arts is almost helpless. It is true that architecture is the coördinating art, but the architect must be able to count on artists of every type to work with him in creating the finished product.

At this time when architecture in America is constantly and daily advancing toward higher levels of significant achievement, it is imperative that the other arts should show a corresponding betterment. Most fortunately this is the case and many of the arts are keeping pace with architecture. This is notably true of sculpture which, of course, is almost the first art on which the architect relies. I have no hesitation in saying that in my opinion, and this opinion is endorsed by many others of the highest authority, Mr. Angel is a sculptor of such preëminent ability that he finds hardly any rival during the past three centuries. Indeed, one would have to go back to the Middle Ages and the Early Renaissance to find his compeer. His art is inclusive. He preserves that sense of tradition and continuity that is imperative in all the arts. He adds to this a modern quality that gives his work contemporaneousness and makes it not archaeology but living art. Moreover, in all that he does,

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the quality of pure beauty is omnipresent. This same beauty is indeed a test of all values. It is an absolute thing and not a personal reaction of individuals to external stimuli. The ugly thing is the false thing. There is no ugly thing that can live, and this is true not only in the arts but in every category of human life.

In this great statue of the Founder of the Rice Institute all Mr. Angel's supreme qualities as a creative artist show themselves in the fullest degree. We, the architects, who for so many years have been striving to put into visible form the high ideal of William Marsh Rice, now find here in this "counterfeit presentment" that supreme personification of the man himself which gives the crowning quality to our endeavors. We are highly to be congratulated on the coöperation Mr. Angel has given us; the Rice Institute is to be congratulated on having here a most noble presentation of its Founder; the whole country is to be congratulated in that here we have a noble demonstration of sculptural art that can well serve as a model and an inspiration for the future.

RALPH ADAMS CRAM